

The Classical Outlook

CONTINUING LATIN NOTES

VOLUME XVII

OCTOBER, 1939

NUMBER 1

A SUMMER IN ROME----- A LATIN TEACHING AID

By MARY V. KENNEDY
Bryant High School, Long Island City, New York

(A condensation of a talk given
before the New York Classical Club
Forum on March 11, 1939.)

THE WELL-KNOWN words of Cicero, found at the beginning of his first public address, express better than ever I could in English my present feelings: "Atque in primis, mihi laetandum esse video, quod in hac insolita mihi ex hoc loco ratione dicendi causa talis oblata est, in qua oratio deesse nemini possit. Dicendum est enim de Roma immortalis, matris gentium; huius autem orationis difficilior est exitus quam principium invenire. Ita mihi non tam copia quam modus in dicendo quaerendus est." (*Pro Lege Manili*, i. 33) Libraries are stocked with books about Rome, and yet I must attempt to convey an impression, all too inadequate, I fear, of what a summer spent in the Eternal City can mean, particularly to the teacher of Latin.

Every Latin teacher realizes that she holds the key to a possession that is to be prized, not only for its reflex value in English, history, economics, and other subjects, but for its own intrinsic worth. It is true that not every teacher has been gifted with the "divine spark" that throws a gleam and a charm over whatever she may attempt to teach. Still it is in the power of each of us to study, to read, to gather realia; and there is no better place in which to do all these things than Rome.

I had been teaching Latin, rather successfully, I thought, for about ten years before I went to Rome. During those years in the classroom my time and attention had been taken up by the problem of method. How teach the uses of the infinitive? How get my poor lambs to know an *i*-stem from a consonant-stem? By what subtle means might I soften the shock of their learning that a subjunctive might be used independently? On such matters did I use my time and strength. As for the rest of the work, word-study had always been a source of delight to me, and consequently it was so to my students; but as for Roman background, I was content to pass on what I had found in books, and to show the students whatever pictures I had been able to accumulate. I confess, whenever a picture of the Forum was under study, I used to be almost as busy as the students, looking from key-number to picture! My secret prayer invariably was that they'd stop asking questions. Then I went to Italy—and now I welcome questions, instead of dreading them.

Italy, I found, in its length and breadth still belongs to the Romans. One finds their traces everywhere. Subconsciously I had known that this would be so; accordingly, I had landed in northern Italy and wandered south, saving Rome for what I knew it would be — the culmination of the summer. I had allotted three weeks to my stay; and I decided, as I had been



Courtesy of Ralph V. D. Magoffin

THE ATRIUM OF THE HOUSE OF THE VESTAL VIRGINS IN THE FORUM

doing all along the route, just to look around and see what I could see. Those three weeks merely whetted my appetite. I wandered about, armed with nothing but a map, learning about the city, ancient, mediaeval, and modern. Every morning found me in the Forum. So much more of it had been excavated than in any of my pictures that it seemed a hopeless jumble to me. I used to sit up on the Palatine and look down into the Forum and let my imagination recreate the past. I was thrilled by merely being there although I didn't learn very much. But on my return, what a sensation my souvenirs from the Forum created! Remembering how in my own high-school days I had treasured flowers from Pompeii, sent me by my Greek teacher, I had brought back to distribute, as prizes, roses from the house of the Vestals, morning-glories from the temple of Venus and Rome, clovers from the Basilica Julia, and the flowers of a lovely vine with a name reminiscent of Romulus and Remus, *bocca della lupa*—this also from the Forum. Boys and girls alike were eager to get these coveted prizes. I simply had to return to Rome the very next summer to get more flowers!

Again I wandered, unguided and untaught, about the city—this time for the whole length of the summer. I shall not say that it was not a profitable summer. It was, indeed. I wandered everywhere, taking snapshots, especially unusual views of familiar scenes. I came to know the city fairly well, in most of its fascinating aspects. But many places were closed to me; and as I had no scholastic standing, and no letters from those who had, they remained closed. It was very tantalizing. Even after eleven weeks, I felt that my acquaintance with Rome was still not an intimate one. And so, when I saw the announcement of the summer session of the American Academy in Rome, I eagerly enrolled.

The American Academy was founded as the result of a World's Fair — the Columbian Exposition of 1893, held in Chicago. The artists who had worked there took the first steps for the founding of an American Academy of Fine Arts in Rome. In 1912 this Academy merged with the American School of Classical Studies, to form the American Academy in Rome. Gifts and contributions have made possible for the Academy a charming site, on the highest point of the Janiculum hill. On a clear day the view from the hill is an unforgettable sight—the green ribbon of the Tiber within its stone parapets, and with its bridges, old and new; the Capitoline and the monument to Italian unity, with its gilded horses and chariots; the Forum; the Colosseum; the Campus Martius; the baths of Caracalla and Diocletian; the Via dell' Impero and the broad Flaminian Way; the Claudian aqueduct; the smoky blue hills in the distance. The Janiculum itself has its own interest, with its memories of St. Peter, Tasso, and Garibaldi, all intermingled; so it always is in Rome.

The Academy building is spacious, cool, and dignified. It has an excellent classics library, and a high-ceilinged classroom which is hardly a classroom at all, for it contains merely informal chairs which one draws up to the table. Work in the summer session was light—two sessions a day, one a lecture, and one a jaunt in or around the city; as a result, there was plenty of time for private rambles. In those six weeks I saw more and learned more, and had clearer and more satisfying impressions, and at a smaller expenditure of time and energy, than I had gathered from almost double that amount of time "on my own." Moreover, this time no doors were closed to me, for I had my *tessera*. (This is a card signed by the Ministry of Education, admitting the bearer, free of charge, to all museums, art galleries, and antiquities under government control.)

There are memories of that particular summer that I hope I shall always have with me: the setting sun viewed from the Palatine or from the Pincian; the coming of dusk along the Appian Way, with the Campagna growing steadily more silent and mysterious; the gleam of the distant Tyrrhenian Sea, seen at midday from the place where Cicero wrote his *Tusculan Disputations*; concerts conducted by Mascagni himself in the ruins of the Basilica of Maxentius, with the vaulted ceiling, even in its half-ruined state, offering an incomparable sounding-board; Gigli singing Puccini's lovely Hymn to Rome between the acts of *La Tosca*, the whole performance presented at prices ranging from twenty cents to a dollar, in one of the exedrae of the baths of Caracalla, where an audience of nine thousand was almost lost in the immensity of the place. But the memories are countless.

Since all of us in the summer session were Latin teachers, we were very much concerned about the wealth, both spiritual and material, that we should bring back to our students. One man said to me one day, "I know that one of my Caesar students is going to ask me, 'Did you stand on the spot where Caesar fell when he was murdered?'"—and I don't know where that spot is!" Fortunately I did; and so, after the lecture, we took a jaunt into the Campus Martius, where we could see the curve of Pompey's theater still preserved in the curve of the shop-fronts. There, in the church of Sant' Andrea della Valle, I pointed out the metal star in the floor at the crossing, which is almost exactly the spot, as the archaeologists tell us, where Caesar fell. Incidentally, it was Wednesday, and the Rag Market was being held just behind the site of Pompey's theater. All sorts of curious things can be picked up here. For one lira we found unique reproductions of etchings and drypoints of scenes of Rome, by famous artists; and a 1516 edition of the works of Horace!

Almost every day questions would arise. Where was the exact spot on which Caesar's funeral pyre stood? What did Catiline and Cicero see when they looked down from their houses on the Palatine? Where did a triumphal procession assemble? Where did Terentia's second husband, Sallust, live,

and are his gardens still in existence? And who knew that the great bronze doors of San Giovanni in Laterano were the doors of the Roman Senate House? Had anyone explored the old Roman house beneath the crypt of Santa Susanna up on the Quirinal? And when were we going to San Clemente to see the Mithraeum buried away down under two churches? And that charming little house back of the Porticus of Octavia—did anyone know anything about it? Yes, someone did. It was dug up by accident a few years ago when the portico and the theater of Marcellus were being excavated. It is a mediaeval house, and it is now the headquarters of the Director of Antiquities. Did everybody know that just back of the Capitoline, in a little shop on the corner, one could get real American ice-cream? What was the truth about Augustus' wife Livia—was she a model Roman matron, or a poisoner? Had anyone been to the English cemetery to see the grave of Keats? The old wall behind the railroad station? That's supposed to be part of the old Servian wall; bits crop out all over. The official church of the Italian government? That was built by Michelangelo out of one of the great halls of the baths of Diocletian.

Perhaps Italy's later history interests you. Did you know that Fra Angelico is buried here, in Rome? Yes, his best work is in Florence, but his tomb is here, in the church back of the Pantheon. Don't forget to copy the lovely Latin epitaph; your classes can easily translate it. Would anyone like to look for Hilda's Tower? It's somewhere around the Pantheon. They call it the Monkey Tower now, for a monkey once stole a baby and climbed up the tower with it. The bear carved on the theater of Marcellus? Oh, yes! The famous Orsini family lived in part of these ruins. Monte Cenci? Yes, that's where Beatrice Cenci's house still stands. And perhaps as you slowly mount Michelangelo's lovely stairs on the Capitoline you wonder why a statue of Cola di Rienzi should be there. Now you recall—he tried to recreate the Roman Republic but failed, and his murdered corpse was dragged down from the Capitoline hill, just where these stairs are now.

As for the sessions of the Academy, they were invaluable. We usually met in the Forum for our outdoor sessions. Those of us who arrived first would eat *gelati* and try our Italian on the ubiquitous post-card-sellers. Then, when our number was complete, off we would go to the tomb of the Scipios or Ostia or the Alban Hills or Tivoli or the Sabine Farm.

Or perhaps our trip was to some place nearer at hand—the Tullianum, for instance, or the Flaminian or Appian Way. Any of us who has visited the dark, dank Carcer and tried to peer down the deep well-shaft cannot fail to describe in vivid terms to our students just how awful the fate of Catiline's friends was, and just what it must have meant to the freedom-loving Arvernian to be imprisoned here for six endless years. How bitter must have been the thoughts of Vercingetorix! Was it any wonder that his hair turned white! And if you have ever walked along the Flaminian or Appian Way, you'll know how straight and true Roman roads were made. By what a direct road did the soldiers of Constantine march into the city after Saxa Rubra! The little church of the Holy Cross, built by Pius X, commemorates the legend attaching to this victory. A mosaic on the outer walls tells the story of "In hoc signo vinces;" and, seeing the church just off the Flaminian Way, one is reminded of that other little church on the Appian Way which commemorates the "Domine, quo vadis?" legend.

On almost our last day, in the early evening, we all sat on the slopes of the Palatine and listened to the lines of Rutilius. *De Reditu Suo*. It seemed a beautiful and appropriate way of taking our leave. Even a modern pilgrim leaving Rome feels a little of the deep love in these words:

Non procul a caelo per tua templa sumus.
Te canimus semperque, sinent dum fata, canemus.
Sospes nemo potest immemor esse tui.
Obtruerint citius scelerata oblivia solem,
Quam tuus ex nostro corde recedat honos. (50-54)

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P. J. McCartney
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THE CLASSICAL OUTLOOK
CONTINUING LATIN NOTES

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AMERICAN CLASSICAL LEAGUE
REPORTS OF OFFICERS

REPORT OF THE PRESIDENT

ALTHOUGH nothing spectacular was attempted by the League during the past year, it continued its activities with most gratifying success. A year ago it was necessary to report a loss in membership. This year there is a gain of over three hundred. The increase in supporting memberships is gratifying, but the drive for patrons has thus far been less successful.

The phenomenal continued growth of the Junior Classical League shows that it is fulfilling a useful function and that its growth during 1937-38 was not a flash in the pan.

The financial situation continues good, though we lack funds for carrying out important new projects.

THE CLASSICAL OUTLOOK, which to most members is the American Classical League, has been widely praised. The reading matter has increased from 30 pages in 1936-37 to 47% in 1937-38 and to 66 in 1938-39. Advertising remained at 18 pages. We plan to continue reading matter at about 64 pages. We can now safely say that our official publication has been stabilized both quantitatively and qualitatively.

Last year we worked out a basis for cooperation with the National Federation of Modern Language Teachers in conducting a joint meeting at the February meeting of the American Association of School Administrators. This worked out extremely well at the Cleveland meeting. A crowded room of 350 people listened to the excellent program. The cooperation of our modern language colleagues was absolutely complete and their contribution most efficient. They too were glad to have

us work with them and expressed their appreciation of your President's efforts to draw all language teachers together by inviting him to speak at the dinner of the Association of Modern Language Teachers of the Central West and South. The plan of cooperation will be continued next year at the St. Louis meeting of the A.A.S.A.

In December of 1937 a meeting of the regional associations and the League was held at Philadelphia. One result of this very successful meeting was the combination offer for The Classical Journal and THE CLASSICAL OUTLOOK. The problem of the relationship of the League to other organizations is always in your President's mind and will be taken up whenever opportunity offers.

We may look forward with confidence to a year of progress in new directions as well as in old.

B. L. ULLMAN, President

REPORT OF THE SECRETARY FOR THE PERIOD
JUNE 1, 1938 - MAY 1, 1939

COMPARATIVE MEMBERSHIP TABLE

	May 1, 1939	June 1, 1938	Increase
Annual	3778	3511	267
Life	123	122	1
Supporting	42	3	39
Patrons	4	0	4
Totals	3947	3636	311

31 states show increases in membership

16 states show decreases in membership

The largest gains are in Michigan (28), Illinois (26), Ohio (26), Pennsylvania (25). The largest loss is in New York (30). The combination memberships with the Classical Association of the Middle West and South total 1443. This arrangement is mutually advantageous.

REPORT OF THE TREASURER FOR THE PERIOD
JUNE 1, 1938 - MAY 1, 1939

CURRENT FUND

Receipts

Balance, June 1, 1938	\$ 946.05
Memberships	3533.16
Junior Classical League (net)	677.86
Sale of Service Bureau Materials (net)	3019.98
Advertising	671.15
Interest	2.45
Total	\$8850.65

Disbursements

Clerical Help	\$4353.13
Classical Outlook	1562.08
Postage	471.68
Printing and Stationery	561.80
All other items	586.47
Balance May 1, 1939	1315.49
Total	\$8850.65
Balance in Endowment Funds	\$3752.45

—ROLLIN H. TANNER, Secretary-Treasurer

REPORT OF THE EDITOR OF
THE CLASSICAL OUTLOOK

Volume XVI of THE CLASSICAL OUTLOOK contained eight issues, 84 pages over all. Contributors to the volume numbered

48; they represented 18 states (California, Illinois, Indiana, Kansas, Kentucky, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, South Dakota, Tennessee, Wisconsin), and also the District of Columbia and Canada. Many of the contributors were persons of great distinction. Among them were Stephen Leacock, the noted writer; Dr. Thomas H. Briggs, famous educationist of Columbia University; Hon. John K. Clark, president of the New York State Board of Law Examiners; the president and other officers of the American Classical League. Diverse callings were represented by a member of the Securities and Exchange Commission, an editorial writer for the Boston Transcript, several poets, an advertising man, a factory worker, teachers of history and the social sciences, of English and of biography, in addition to many teachers of Latin and Greek. From Dr. Douglas Hyde, President of the Republic of Eire, and himself a classical scholar, came a personal letter of praise for a Greek poem published in the October issue.

The verse-writing contest for high-school and college students again was a great success; it is planned to make it an annual affair.

Five of the eight issues contained paid advertising. Readers have expressed appreciation of new materials and texts thus brought to their attention.

It is hoped that Volume XVII may be of increased use to classroom teachers; and their cooperation and contributions will be especially solicited.

—LILLIAN B. LAWLER,
Editor

REPORT OF THE DIRECTOR OF THE SERVICE BUREAU

It is a pleasure to report an increased circulation of the Bureau's helpful materials among teachers over the country. New items were added to the Bureau's lists in the form of posters, printed bulletins, mimeographs, cards, etc. A larger number of teachers and pupils came to the Bureau to see its materials, models, and exhibits, and to profit by illustrated lectures. There has also been a great growth in the number of members and chapters of the Junior Classical League, an organization for secondary school pupils. Assistance for the teacher and pupil will be added to by the Bureau this next year as new needs arise.

—DOROTHY PARK LATTA, *Director*



CLASSICS IN THE WORLD OF TOMORROW

By ELEANOR W. LAZARUS
Bayside, New York

IN THE New York World's Fair, the latest version of the World of Tomorrow—the world in which there will be no room for dead civilizations with their outmoded cultures and

unused languages—the builders found it hard to develop their designs without reference to the outmoded culture of the Greeks and Romans. One need not go into the Italian, Greek, and Lebanon buildings alone to be reminded of those ever-present civilizations of centuries past. In as modern an exhibit as the fashion show in the French Pavilion the central figure is a copy of the Athena Parthenos, draped in velvet by the most famous designers of the world of today! Also, much of the modern sculpture and painting in the same building is on classical themes. Furthermore, in the thoroughly up-to-date refrigeration exhibit in the Ice Caves of the Gas Building there is a scene featuring Cleopatra, and another Caligula!

The murals of the Fair have in them much that is classical. The large mural of the Communications Building—a building stressing the latest inventions to facilitate communication between men and nations—represents the development of this science; it includes such figures as Pegasus, Atlas, Terpsichore, Clio, Euterpe, and Melpomene. Similarly, murals in the Home Building include Roman and Greek housing motifs; those in the Pharmacy Building honor Greek physicians; and one on a Food Building shows "Poseidon Triumphant."

On one side of the Metals Building are pictured Hercules, Vulcan, Neptune, Aeolus, and Icarus; inside the building there are some genuine Roman locks and keys. In the Court of States, Paul Manship's sphere shows ancient concepts of the constellations.

At one part of the Court of Power, one of the central courts in the Production and Distribution area, stand four columns titled "Earth," "Air," "Fire," and "Water," and indicating how much modern science owes to the early Greek philosophers. In the same court, the Fountain of the Victories of Peace is obviously inspired in design by the Delphi Caryatids. Statues of mythological personages—e.g. Europa, Mercury, Nymphs—abound in all parts of the Fair.

The whole Italian building is a tribute to the influence of ancient Rome on modern Italy, from the gigantic seated statue of Roma on the top of the structure to the revolving dioramas of parts of the ancient city. There is a gilded relief of the wolf and the twins, Romulus and Remus, on the back of the building; there are reproductions of statues and mosaics; picture maps; prints by Piranesi and other admirers of Roman ruins; Roman eagles and fasces in the decorations of the building; and marbles similar to those used by the ancient Romans. Even the Italian mottoes, in dignified Roman capitals, look like Roman inscriptions. Latin teachers will be interested to note that Italy herself is planning a World's Fair for 1942.

The Greek Pavilion unites things ancient, mediaeval, and modern in a striking way. A superb picture map of Greek lands, in marble and bronze, is on the wall just inside the door. In the main hall is a mural depicting the growth of the arts

Alma Mater

By MAURICE E. McLAUGHLIN
High School of Charleston, South Carolina

(Note: This is a portion of a dignified and graceful Latin ode composed by Mr. McLaughlin for the centennial of the High School of Charleston, May, 1939. Although written for one particular school, it might easily be adopted as the Alma Mater song of other schools as well. It may be sung to the familiar tune of "Integer Vitae.")

O alumnorum decus, Alma Mater,
sancta Musarum domus et superba,
artium custos vigil optimarum et
splendida cultrix!

Te canam, patrum et pariter nepotum
spem, vetustatis speculum fidele,
saeculi instantis memor et futuri
numen amicum:

tu parentali vice, tu magistrae
fungeris carae, tibi mos perennis
erudire aptam studiis iuventam,
seu moderatrix

efficis mores placidos probosque,
sive virtutis speciem tuendam
exhibes, qualem patriae patronus
praestitit ille;

praestitit mirae pietatis heros
dura quem fati memorat tulisse
ille qui summus cecinit poeta
arma virumque.

Pristini numquam pudeat laboris,
salva sit praestans tua disciplina,
floreat virtus maneatque nomen
semper honestum!

and science, and the great battles in the history of Greece. There are exhibits of costumes, pottery, marbles, and metal-work. There are models, among them two good ones of parts of the palace of Cnossus. The room I really enjoyed was the one in which there are casts of some of the great Greek statues, and some original marble statues and one bronze head, loaned for the occasion.

The Lebanon Pavilion is breathtaking in its depiction of Phoenician and Carthaginian history, the development of the alphabet, and points of contact with Greece and Rome. The famous model of the temples at Baalbek and the lesser models of Phoenician cities are especially noteworthy.

Echoes of Roman occupation appear in the French, Romanian, Iugo-Slavic and other pavilions. Many of the national buildings — that of Portugal, for instance — show old maps, with place-names in Latin. In the Czecho-Slovakian Building is a statue of Chronus, and copies of the crown jewels of Bohemia, bearing Latin inscriptions. In the British Pavilion is the Magna Charta, and also other famous Latin documents, either original or in reproductions. Even the Florida Building, in an exhibit of the uses of cypress, shows photographs of the wooden doors of Santa Sabina, in Rome!

Space prohibits further detail; but the reader will find at the New York Fair innumerable things that are classical either in entirety or in symbol. It is heartening to all lovers of the classics to realize that, while so many modern men scorn the past, much of the beauty and impressiveness of the Fair would have been lost had those who conceived this vast undertaking not been familiar with ancient history and mythology. It all reminds us of Horace's words—words that could apply to the whole of ancient civilization:

Exegi monumentum aere perennius
Regalique situ pyramidum altius.
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.



LEAGUE OFFICERS FOR 1939-40

The officers of the American Classical League for the year 1939-40 are as follows: Honorary President, Andrew F. West, Princeton University; President, B. L. Ullman, University of Chicago; Vice-Presidents, Anna P. MacVay, of Wadleigh High School, New York City, Charles E. Little, of Peabody College for Teachers, Nashville, Tenn., Richard M. Gummere, of Harvard University, and Laura B. Woodruff, of Oak Park and River Forest (Ill.) High School; Secretary-Treasurer, Rollin H. Tanner, New York University; Director of the Service Bureau, Dorothy Park Latta, New York University; Editor of THE CLASSICAL OUTLOOK, Lillian B. Lawler, Hunter College; Business Manager of THE CLASSICAL OUTLOOK, Dorothy Park Latta, New York University; Members of the Executive Committee, the President, the Secretary-Treasurer, and Lillian Gay Berry, of the University of Indiana, Claire Thursby, of the University High School, Oakland, Cal., George D. Hadzsits, of the University of Pennsylvania, W. L. Carr, of Teachers College, Columbia University; members of the Finance Committee, the President, the Secretary-Treasurer, and Edna White, of Dickinson High School, Jersey City, N. J.; Elective Members of the Council, Edna White, Mark E. Hutchinson, of Cornell College, Mount Vernon, Iowa, Victor D. Hill, of Ohio University, Russell M. Geer, of Tulane University, New Orleans, La., Mildred Dean, of Roosevelt High School, Washington, D. C., and Fred S. Dunham, of the University of Michigan. Members of the Council *Ex Officio*, the Editor of THE CLASSICAL OUTLOOK, the Director of the Service Bureau, M. Julia Bentley of Hughes High School, Cincinnati, Ohio, and Helen Dean of Lewis and Clark High School, Spokane, Wash. In addition, there are fourteen other members of the League Council, elected by various classical organizations as their representatives.

Have You Tried This?

(This department is designed as a clearing-house of ideas for classroom teachers. Latin teachers are invited to send in any ideas, suggestions, or teaching devices which they have found to be helpful.)

A CREDO FOR LATIN TEACHERS

FROM Miss Mildred Dean, Supervisor of Latin, Washington, D. C.—

"We must always keep this before our minds: Latin is invaluable; there is nothing in the curriculum that replaces it; it can be adapted successfully to the modern school; let us share practical means for doing the adapting."

SOME TEST QUESTIONS FOR THE TEACHER

Also from Miss Mildred Dean—

"The teacher who desires her work to be functional must constantly ask herself these questions: (1) Does this way of reviewing (or drilling) give my pupils a chance to use what they have learned, or is it merely repeating and reporting? (2) What special point is here upon which I can give my pupils practice with changed words and in different connections, so this one point will be clear and will be driven home well? (3) Am I working with the pupils from Latin to English and from English to Latin, eliminating intermediate grammar terms and names that complicate the transfer?"

LATIN CLUB ACTIVITIES

From Miss Helene Wilson, Dearborn (Mich.) High School—

"We have two large Latin clubs, of forty members each. We are planning a Language Loan Fund for those students from our school who wish to enter college and take at least one course in Latin. We had a successful Roman banquet last spring, which sixty guests attended. Our decorations were hand-painted copies of the famous Cupids from the House of the Vettii in Pompeii. Art students who were also in the Latin classes did the work. With red satin curtains for drapes arranged around the room to suggest entrances to the side-rooms, we made the room resemble a peristyle. We ate in the 'garden,' with columns ten feet high behind us. We took one reel of moving pictures, which turned out very well. We expect to use them this summer at the University of Michigan Latin Conference, and also during American Education Week at our own high school, to inform the public of what we are doing. We publish a paper, 'Tunc et Nunc,' with original work by the students."

A CHORUS

Mrs. Frederick Woolsey, of Middletown, N. Y., has an S.P.Q.R. chorus of eighteen girls who meet twice a month to sing in Latin. They enjoy it hugely, she reports. They have themselves made some of their own translations into Latin, including one of "Steal Away to Jesus."

BEGINNING LATIN EARLY

From Rev. Ferdinand Ruge, of Penney Farms, Florida—

"There ought to be a chance for some children to learn Latin at an early age. I began Latin myself at the age of ten, and I finished my Latin studies sixty years ago. I never taught Latin. Sometimes, owing to other work, I did not see a Latin book for ten years or more. Nevertheless, I still read Latin as easily today as I did in my childhood, and I sometimes

correspond with a son of mine in Latin. The explanation? I memorized my Latin grammar; and I did it as a little boy."

"FRESHENING UP" ACTIVITY FOR LATIN TEACHERS
From Mrs. Julia Norfleet Daniel, of Hollywood, Cal.—

"At present, I am preparing to entertain our summer Latin and Greek reading group at my house tomorrow evening. We are a group of University of California at Los Angeles students and alumni who have Homer or Vergil and conversation on it for three or four hours every two weeks. It's fun."

BOOK NOTES

ROGUES' GALLERY — a Latin Prose Reader for Middle Forms. By R. Douglas Wormald and G. M. Lyne. Cambridge: At the University Press; New York: The Macmillan Co. 1939. Pp. 256. 92c

We have already had the murder story used as a motif for a Latin reader; and now, in harmony with modern trends and tastes, we come to public enemies. In this altogether surprising little textbook, students in about the fourth semester of Latin will read the lives of five ancient scoundrels (Pausanias, Agathocles, Jugurtha, Catiline, and Verres) in passages adroitly chosen from the works of Nepos, Justinus, Sallust, and Cicero. Lest teachers be too alarmed, it should be made clear that there is nothing sensational about the book except the title; and that, in the words of the editors, in each of the stories "there is probably a more distinct moral to be read than in all the campaigns of Caesar." A neat little book, it is well-bound and well-printed, and contains concise notes and vocabulary. Students, especially boys, will seize upon it with whoops of joy; they will be startled to discover how much Latin it teaches them! — L. B. L.

Cicero's Manilian Law—A Rhetorical Commentary. By Francis P. Donnelly, S. J. New York: Fordham University Press. 1939. Pp. x + 93. 75c

A superb edition of the *De Imperio Cn. Pompei*, by a master in the field of rhetoric. Contains a tabular analysis of the speech: the text, broken into the appropriate rhetorical divisions; a scholarly commentary, with style-analysis and suggestions for composition on the model of Cicero; an appendix on correlation of the speech with English; a second appendix on the use of "threes" in the speech (See THE CLASSICAL OUTLOOK xvi. 17-18); and general suggestions for dramatizations, debates, discussions, research-papers, etc., based on a study of the speech. —L. B. L.

Latin Verse Inscriptions. By Albert B. Purdie. London: Christophers. 1935. Pp. viii + 203. 4s.6d.

These inscriptions are taken from larger collections, and from the *Corpus Inscriptionum Latinarum*, which are not always easily available to the teacher. They are charming and interesting bits, some from epitaphs and sacred inscriptions, some of a miscellaneous type. These verses on the character of the dead, both human and animal, should prove of real use in the classroom for occasional sight-reading and for insight into Roman emotions and attitudes toward life, death, and religion.

—D. P. L.

Hellenic History. By George Willis Botsford. Revised and Rewritten by Charles Alexander Robinson, Jr. New York: The Macmillan Co. 1939. Pp. xiv + 398. 72 Plates, 17 Maps. \$4.50.

A thorough-going revision of a familiar work. New chapters

and sections, new arrangements of old material, new maps, revised bibliographies. Archaeological details are "up to the minute." The illustrations are especially fine; one (Fig. 4), of an Athenian allotment machine, is most unusual, and even the end-papers are out of the ordinary. As we should expect in a work by Professor Robinson, the chapters on the Alexandrian period and that of the Diadochi are done with exceptional care. The book is designed as a text for college classes in ancient history.—L. B. L.



ECCE IMPERATORES

A Study of the Personal Appearances of the Men Who Ruled Rome During the Years of the Height of Its Glory (46 B.C.—211 A.D.)

By HOWARD THOMAS
Holyoke, Massachusetts

FOREWORD BY THE AUTHOR

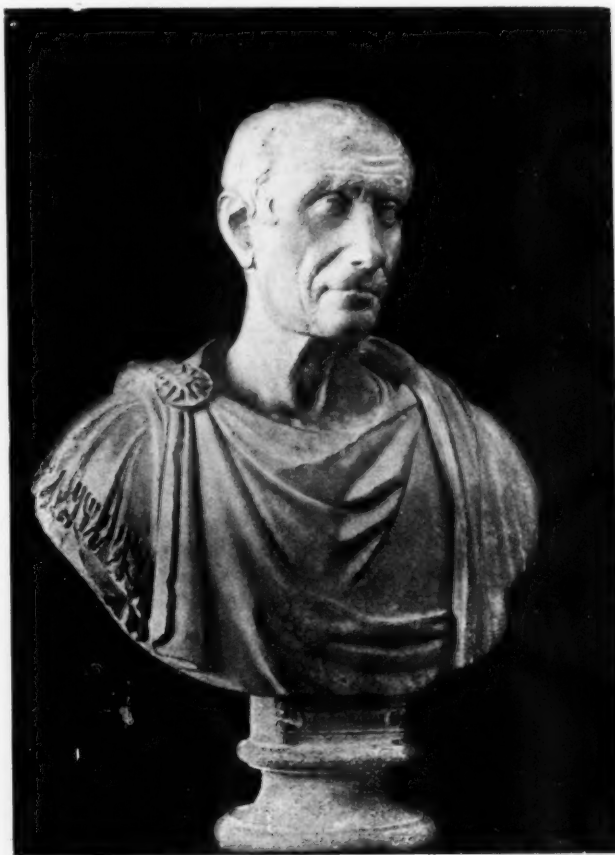
The youthful mind is a picture mind. The average secondary-school student of Roman history learns of the events and the continuity of the Roman Empire. He can visualize the countryside and buildings of the ancient city and its environs. He can learn how the minds of men reacted to the history of their country. But he will continually ask, "How did Julius Caesar look? Did he have black hair? Was he tall and husky?" Reproductions of existing busts give a fair estimate and almost an answer to the questions. The rest must be supplied by Latin literature, mainly by Suetonius and Tacitus, gentlemen who must be carefully edited before being presented to the adolescent mind.

The combination of sculpture and literature offers the only manner of portraying the men who ruled Rome during the period of its glory. Even after a careful study, it is difficult to obtain all the information one would like to have in order to draw careful, correct, and interesting portraits.

In this little study, I have made an effort to present the emperors as living men. If the information is of assistance to other teachers, I feel that the work has been worth while.

JULIUS CAESAR

THE personal appearance of "the noblest Roman of them all" was evidently in keeping with the forcefulness of his character. He was above the average height of a Roman, and his long years of military training caused him to walk with



Courtesy of Seymour Van Santvoord

JULIUS CAESAR AT A LATER PERIOD OF HIS LIFE

head erect and shoulders squared. The straightness of his sinewy limbs and a lack of excessive body fat made him appear the man of action. The face which moved legions and repelled senators had the life of the man stamped upon it. Caesar was fair-skinned and dark-eyed; in youth he had a full face, which, as a result of early excesses and the rigors of his career, soon became heavily lined and thin-cheeked, thus bringing into high relief his large cheekbones and prominent nose. His eyes had that power which comes from years of outdoor existence: in anger, they sparkled; in council, they scrutinized with cutting keenness. But it was the lower part of Caesar's face that betrayed the dogged persistence which placed his name above those of his contemporaries. The straight, firm lips and set jaw belonged to a fighter, a man who had triumphed over the world, a man who, despite approaching epilepsy, was still clinging desperately to that victory over self which he had won years before.

Caesar was quite vain about his dress. In uniform, he was merely a neat, well-equipped officer. In the toga, Caesar was a different individual. He was overnice in his tailoring and often wore a special toga with a girdle and long, fringed sleeves reaching to the wrist. Like many famous Romans, Caesar, much to his disgust, suffered from baldness. As a young man, he was careful of his disappearing hair, which he scratched carefully with one finger. He detested a beard, and not only shaved carefully, but had facial hair plucked out. As the hair receded on the great man's temples, he was greatly worried. This concern was soon detected by enemies, who giped slyly at the disfigurement. In the years immediately preceding his death, Caesar was quite bald, despite his effort to keep up appearances by combing forward his scanty locks from the crown of his head. Finally, in desperation, Caesar had the Senate vote him the privilege of wearing a laurel wreath at all times.

As an orator, Caesar was very effective. His voice was high and shrill. Cicero said there was a pregnancy in his sentences and a dignity in his manner which no orator in Rome could approach.

(Next month: Augustus Caesar)

News And Announcements

MISS RUTH CARROLL, of Newberry College, Newberry, South Carolina furnishes us with the good news that the high-school Latin enrollment in the state of South Carolina has increased by 10% in the past year.

A self-addressed, stamped envelope to Radio Station WSM, Knoxville, Tenn., will bring a copy of "Vocabulary and Success," a radio talk by Edwin C. Kirkland, Assistant Professor of English at the University of Tennessee. The talk stresses the value of Latin study in the important matter of the building of a good English vocabulary.

The American Classical League would welcome any information which members could furnish on successful radio programs which they or other friends of the classics in their communities have produced—the nature of the program, clubs or individuals who cooperated, the extent of listener response, any noticeable effects or results in the community, etc. Reports should be addressed to the American Classical League, New York University, Washington Square, New York City.

Many Latin teachers have been reading with much interest the recent articles of Professor William C. Bagley, of Columbia University, exposing the shallowness and uselessness of much that passes as "progressive education" today, and advocating a

return to "essentialism." These teachers and others will be pleased to learn that a reprint of "An Essentialist Looks at Foreign Languages," the address delivered in Cleveland by Professor Bagley last February, may be obtained for 5c from the Service Bureau for Classical Teachers, New York University, Washington Square, New York City.

The "Latin Teachers' Institute," a period of about a week devoted to lectures, discussions, demonstrations, and, in general, concentrated attention to the problems of Latin teachers, is becoming increasingly popular as a feature of university and college summer sessions. Reports of successful institutes have been received from the University of Texas (Professor W. J. Battle in charge), the University of Michigan (Professor Fred S. Dunham in charge), the College of William and Mary (Professor A. Pelzer Wagener in charge), and the Central State Teachers College, Edmond, Oklahoma (Professor Jessie D. Newby in charge).

On May 6, 1939, Swarthmore College presented the *Clouds* of Aristophanes in Greek, with choral music by Sir Hubert Parry. The departments of Drama, Engineering, Fine Arts, Music, and Physical Education cooperated with the department of Greek for the presentation.

Cedar Crest College, of Allentown, Pa., produced the *Antigone* of Sophocles, in the English version of Lewis Campbell, on the campus on June 8 and 9, 1939. This was the fifteenth annual performance of a Greek play at Cedar Crest.

For twenty-five years Randolph-Macon Woman's College, Lynchburg, Va., has been presenting a Greek play each spring. This year's performance was Euripides' *Trojan Women*, given in Greek on May 13.

The Homeric Academy of Regis High School, New York City, continued its amazing performances with a public Symposium on May 19, 1939. The members of the Academy, all high-school boys, devote extra-curricular time during the year to a thorough study of the Homeric poems in Greek, and their interpretation; and at an annual public gathering submit to questioning by Guest Objectors who are experts in the Homeric field. The program, as usual, included also a dramatization in the original Greek of scenes from the *Iliad*. The high quality of the work done by the boys, and their dignified and scholarly bearing, are always a matter of comment among visitors to the Symposium. The Moderator of the Academy is Rev. Thurston N. Davis, S. J.

Mr. John McHugh, of Southville, Mass., sends in a copy of *The London Times* for June 22, 1939, containing an account of honorary degrees conferred at Oxford University on June 21. Citations for the degrees are, of course, in Latin. Readers of P. G. Wodehouse will be delighted to learn that that distinguished author was among the recipients of honors, and that his citation was a delicate laudation of Bertie Wooster, Jeeves, etc., in dactylic hexameters. The author was admitted to his degree with the words: "Vir lepidissime, facetissime, venustissime, iocosissime, ridibundissime, te cum turba tua Leporum Facietiarum Venustatum locorum Risuum, ego auctoritate mea et totius Universitatis admitto ad gradum Doctoris in Litteris honoris causa."

Many teachers have asked the Bureau where names of students in Italy who would correspond with American students could be secured. Such requests should be referred to the Istituto Nazionale per le Relazioni Culturali con l'Estero, Rome, Italy. Preferably such a request should be sent to Rome during the month of October.

The quarters of the American Classical League Service Bureau have been rearranged and somewhat restricted, but teachers are still very welcome to come to view and to use the Service Bureau's wealth of materials. The hours are nine to five on week-days, nine to one on Saturdays; the building is closed on holidays. Teachers wishing to bring groups of students to see the Bureau's models and to hear an illustrated lecture should limit the group to fifteen or twenty persons; they should also telephone or write for appointments.



THE AMERICAN Classical League Service Bureau has for sale the following new items.

571. Raising Caesar from the Dead. By Rollin H. Tanner. 10c.
 572. An Adventure in Caesar. By Grace Henderson. 5c
 573. The Social Studies Content of Caesar's Gallic War. By Carol S. Wickert. 10c.

Game of the Famous Romans. By Lillian B. Lawler. This card game can be played by two to ten persons. Five variations of the game are suggested along with complete directions. Die-cut to regulation playing card size with an attractive decoration on the back in color. 75c

Word Ancestry. By Willis A. Ellis. New and enlarged booklet. Filled with interesting stories of the origins of English words. 15c.

The Dictionary Chart. A large wall chart, 18 x 24 inches in size, graphically illustrating the percentages of words of Latin and Greek origin in the English language. In two colors. 40c.

The following material previously published is also for sale. It should prove especially useful for the inexperienced teacher.

Mimeographs

18. The Real Basis of Interest in Latin. 10c
 35. Playing Fair. Some points for the young teacher to keep in mind. 5c.
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Supplements

- XL. Suggestions Regarding the Teaching of Latin Forms and Syntax in the Earlier Years of the High School. 10c

Bulletins

- XI. Suggestions for the Young Latin Teacher. 10c.
 XXIX. Devices for the Classroom and Classical Club. 25c.
 Report of the Classical Investigation. Excellent for content and methods in present day teaching of Latin. 50c.



CLASSICAL THEMES AT THE GOLDEN GATE INTERNATIONAL EXPOSITION

By JANE AVERY RUMMEL

Claremont Junior High School, Oakland, California

THE man-made island on which the Golden Gate International Exposition has been constructed nestles like a jewel in the San Francisco Bay. The Exposition itself stresses the cultures of the Pacific area; nevertheless a goodly amount of evidence can be found, in the outdoor sculpture, architecture, and mural decorations, of its use of the culture of the ancient Greeks and Romans.

It should be noted that the trip to the fair grounds, whether by car or by ferry, is always pleasant. On the way everyone is "integer: whole, fresh, unimpaired," looking forward to an enjoyable day and leaving behind all mundane affairs. On the way back, however, one's mood is aptly described by the Latin *exhaustus*.

Upon entering the Court of Pacifica, one is attracted immediately to the eighty-foot theme statue of the Exposition. As the Athena Parthenos must have been, "Pacifica" is the cynosure of all eyes. Behind her from a metal prayer-curtain comes soft music, reminding one of the singing statue of Memnon in Egyptian Thebes. On the west wall of this court a bas-relief, "The Peacemakers," depicts the slow march of mankind toward the peaceful ideas of East and West, and its central figure, a woman, symbolical of the races, appears to be wearing a *palla* as she consults the Buddha.

On the right as one enters the Court of Seven Seas he finds sixteen decorative galleon-prows jutting from the top of the sixty-foot pylons. The winged figures on the prows, and elsewhere on the buildings, are reminiscent of the Nike of Samothrace or that of Paconius. Here also may be found the bas-reliefs "Centaur" and "Neptune." One notes also a laurel wreath, incised in the arch over the statue "Discovery."

Directly ahead is the Court of Honor, dominated by the Tower of the Sun. High on its walls are medallion insets resembling the heads of satyrs and nymphs. In the arches of the tower itself are several statues; one in particular, "Agriculture," suggests Ceres holding sheaves of wheat. Around the tower are Grecian urns. Atop the tower is the golden Phoenix, glinting in the sun, the fabulous bird revered by Egyptians, Greeks, and Romans, and immortalized by the English poet, Skelton, in the couplet,

Plinni showeth al In his *Story Natural*
 What he doth finde Of the phenix kinde.

Two panels of kneeling figures representing "Fertility" and "Abundance" in modified classical style adorn the east wall of this court. In the pavilions facing the Tower of the Sun are four large sculptural pieces, "Flora," "Fauna," "Land," and "Sea," which show the fondness of the artists for classical sources. "Land" is Ceres once more; "Flora" and "Sea" are female figures draped in Grecian style; while the fourth statue, "Fauna," is modern in design, although the artist may have had Diana in mind.

Turning left into the Court of Reflections, one confronts in amazement the massive Arch of Triumph, one hundred and five feet high, with seven-foot stylized eagles flanking it. Incidentally, on Treasure Island the arch is a popular architectural motif; one sees it everywhere.

Passing through this arch into the Court of Flowers, one finds in the center a beautiful spray of water fifty feet high, the "Fountain of Life." This fountain would have pleased Horace, who wrote of the *fons Bandusiae, splendor vitro*. More than a score of five-foot Grecian urns stand in the arcades; also, an equal number of the nine-foot figures on buttresses surrounding the four sides of the court makes one wonder whether the sculptor, William Gordon Huff, might not have been prompted by a memory of the Erechtheum Caryatides in ancient Athens.

Facing east across the Temple Compound, one obtains a view of the Federal Building, which reminds one of a classic peristyle from this distance. North of the Federal Building a classical structure enclosing a great court accommodates the exhibit of the states west of the Rockies.

The designer for the State of Missouri's exhibit has relied on traditional Greek architecture, and the same is true also of the Commonwealth of Australia building. The Italian pavilion, however, is modern; but the structural medium is Italian marble, of which the Emperor Augustus was so fond. The bronze axe and rods on the walls of the entrance are, of course, the fasces carried by the lictors in Roman times. In the Temple Compound, between the Towers of the East, are two statues; of these, the maiden resembles the Europa of the Selinus metopes, and the youth, the figure of the Athenian tutelary hero of agriculture, Triptolemus, in the Eleusis plaque.

Returning to the Tower of the Sun, one turns left into the Court of Moon and Stars, where surface ornamentation describes the story of Achilles and the Centaur. Franz W. Bergmann's large mural in the south tower entrance to the Mines, Metals, and Machinery Building shows the goddess Fortuna receiving offerings. Suitably placed in this court is Ettore Cadorin's statue, "Evening Star," which paradoxically suggests Aurora.

Not far from Argonaut Place is the Aviation Building, where the statue "Spirit of Aviation" over the west door recalls Diana. This statue is amusing. Perhaps the artist originally had the fleet-footed goddess in mind, but in its execution the figure wears Mercury's cap. Mercury may have lent it to her for this important occasion! The patron of thieves also guards the Bank of America Building, which carries an odd quotation from the elder Pliny: "It is this Earth that, like a kind mother, receives us at our birth and sustains us when born; it is this alone, of all the elements around us, that is never found an enemy of man."

From the foregoing it can be seen that there are many things which one who has had a "classical" training would appreciate in a visit to the Golden Gate International Exposition, things that others, untrained, might miss entirely or fail to comprehend. Even the briefest of tours gives some idea of the classical themes to be found there, themes which are in the main eclectic. One carries home a firm conviction of the debt of the artists and architects who participated in the creation of art on Treasure Island to the ancient cultures of Greece and Rome.



THE SAN FRANCISCO MEETING

By B. L. ULLMAN
University of Chicago

IT IS a custom of several years' standing for the president of the American Classical League to write about the annual meeting. Certainly this year's was one of the most successful ever held, in respect to attendance, enthusiasm, and interest. Teachers were present from Louisiana, New York, Connecticut,

and Belgium, to mention only some of the more distant places. Nearly two hundred attended one of the sessions. Program and arrangements were in the able hands of Dr. Anna P. MacVay and Miss Claire Thursby, with their fine corps of local assistants.

At the first session, on July 3, held jointly with the Department of Secondary Education of the National Education Association, the general theme was "Integration of Classical Languages with Other High-School Subjects." The papers presented were: "Prerequisites for the Intelligent Use of English Dictionaries," Professor Mignonette Spilman, University of Utah; "The Latin Department, a Source of Light," Dorothy Park Latta, Director of the Service Bureau; "The Social Studies Content of Caesar's Gallic War," Mrs. Carol S. Wickert, University High School, Oakland, Cal.

On July 4 the Classical Association of the Pacific States entertained with a reception and tea at the University of California.

The program of July 5 included: "Annual Message from the Honorary President," Dr. Andrew F. West; "Status of the Classics," Professor B. L. Ullman; "Quintilian Among the Moderns," Professor Raymond D. Harriman, Stanford University; "Classical Training, Valuable for the Teaching of Any Subject," Dr. Caroline S. Woodruff, State Normal School, Castleton, Vt.; "Oliver Twist Asks for More," Professor William H. Alexander, University of California; "Petra," Professor Edward A. Wicher, San Francisco Theological Seminary.

Perhaps the high point of the meeting was the dinner which brought the sessions to a close. The speakers were Dr. Evelyn Clement, of the California State Department of Education; Dean Fred L. Farley, of the College of the Pacific; Dr. Aurelia Reinhardt, President of Mills College; Professor Felix Peeters, of the University of Brussels, Belgium; and Mrs. Gertrude Atherton. Most of these speakers stressed the value of classical study; Professor Peeters praised the contributions of Americans to classical scholarship; Mrs. Atherton told in a delightful way how she had happened to write novels on classical subjects. Mrs. Herbert Hoover sent a telegram of congratulations and good wishes.

The next annual meeting of the American Classical League will be held in Milwaukee.



VERSE-WRITING CONTEST

THE CLASSICAL OUTLOOK will this year conduct another Verse-Writing Contest for high school and college students. Any high school or college student may enter the contest, provided he is *this year* studying Latin, Greek, or classics under a teacher who is a member of the American Classical League. The reward will be publication in the May issue of THE CLASSICAL OUTLOOK. Manuscripts must be typewritten, on one side of the paper only. They must bear the name of the student, of his high school or college, and of his Latin or Greek teacher. The verse may be in English, Latin, or Greek; the theme must be drawn from classical literature or classical antiquity, in the broadest sense of the term. The poems must be entirely original—not translations of passages from ancient authors. No manuscripts will be returned; and the winning verses are to become the property of the American Classical League. Two poems will be published in THE CLASSICAL OUTLOOK—that judged best in the high school division, and that judged best in the college division. The decision of the Editorial Board of THE CLASSICAL OUTLOOK shall be final. Manuscripts will be received at any time up to March 15, 1940.—L. B. L.



A REQUEST

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